

PIANO • VOCAL • GUITAR

Tango! Tango!

20 Torrid Tangos, including

A Media Luz

La Cumparsita

Orchids in the Morning

The Rain in Spain

Tango in D



M1686
T35
1998x

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PIANO • VOCAL • GUITAR

Tango! Tango!

Compiled by Ian Whitcomb

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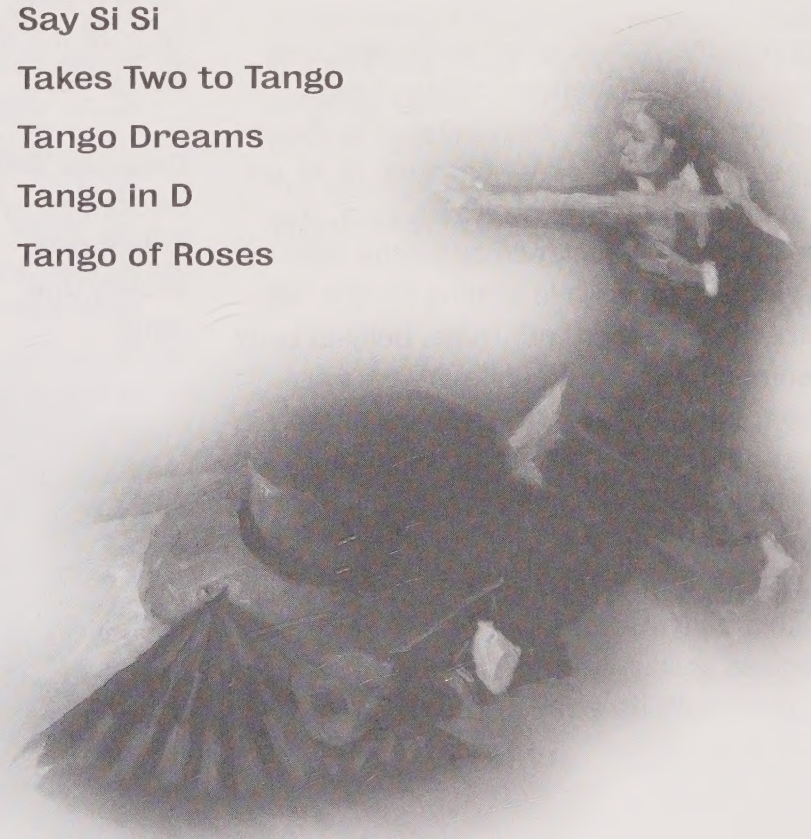
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Tango! Tango!

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Tango! Tango!

Tango...that gust of wind...that diabolical undertaking, challenging the unresting years; made up of dust and time, man lasts less than the frivolous melody."

-Jorge Luis Borges

Tango, a Latin American classic, today has its center back where the form began—in Buenos Aires, Argentina, where an aficionado can tango from dusk 'til dawn and beyond. And around the world, tango is today one of the hottest and hippest steps. It's also one of the oldest.

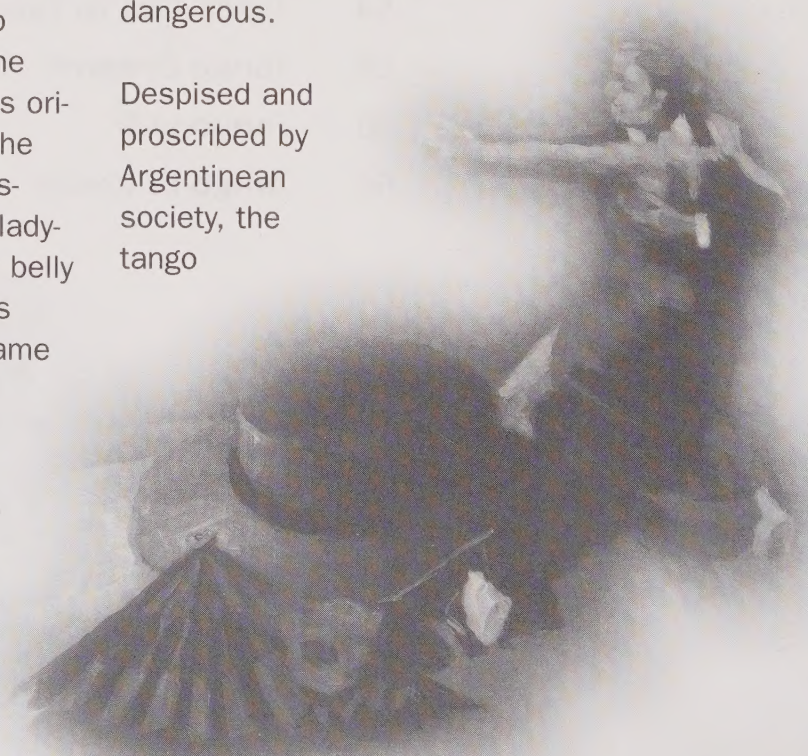
Tango was the rock and roll of its age. Like ragtime, a North American cousin, tango trailed noxious fumes, disreputable to the Buenos Aires blue bloods, because of its origins in brothels. There, so it was said, the dance had been developed by lustful customers killing time while waiting for the lady-for-hire. Male danced with male, belly to belly and sometimes knife to knife. There was much machismo. Later, the women became involved, but always arched in subjugation. Musical accompaniment was simple and folksy: a guitar, with maybe a flute and violin. Like the culture of rock, this early expression of an underclass gradually spread to Argentine youth as a rebellion, an

alternative lifestyle to the restrictions imposed by the late-Victorian and European-imported manners of bourgeois Argentinean society. Tango spawned a lingo, a dress code, a certain street swagger. Tango was an artistic extension of real working-class life. Braggadocio set to music.

At the same time, around the turn of the century, American ragtime was collecting the same bad reputation and the same eager audience of excited young people.

Rhythmically, the two forms were connected by a constant syncopation. Ragtime's was confined to the treble (or right hand of the piano), while tango's syncopation concentrated on the bass (or left hand). Both employed the emollience of nineteenth-century European romanticism in melody and harmony. The result was an addictive condiment of yin and yang, of sweet and sour, of the safe and the dangerous.

Despised and proscribed by Argentinean society, the tango



somehow surfaced in Paris around the 1910s, where it was a sensation. The trendsetters of cafe society embraced the tango, although by this time the more excessive sensuousness had been excised and a certain refinement brought in. From Paris the new craze was taken to London, and thence to New York, where Mr. and Mrs. Vernon Castle, premier ballroom dance teachers and the darlings of the upper crust, removed a few more rough edges—the snaky interlacing of legs, the belly-rubbing—and turned this once-folksy dance into a decorous city walk. Civilization had once more kept back the encroaching barbaric hordes, it would seem.

However, in the early 1920s, the beast returned in the sinuous shape of Rudolph Valentino, lusting and thrusting as a cigarette-gauche in the movie *The Four Horsemen of the Apocalypse*. Animal instinct returned, but, after all, this was supposed to be “The Jazz Age,” where “anything goes.”

After a while, things settled down to normality and the tango became anybody’s genre—no need to be a loose gauche. A Scandinavian composer wrote the enduring “Jalousie;” Broadway music man Vincent Youmans contributed the superb “Orchids in the Moonlight” to an Astaire and Rogers movie vehicle.

Meanwhile, back in Argentina, tango as a national music had grown into a popular art form. The simple early groups had been superseded by sophisticated orchestras featuring the characteristic classic tango sound of the bandoneon. A German-invented combination of accordion and concertina, the bandoneon pumped forth a heart-rending sadness of tone, jerked by a pulse puffed full of defiance and a sort of fatal pride.

The tango song appeared about this time, a near-constant wail about the perfidiousness of women and the attraction of death, set in a wallow of self-pity. A lachrymose situation was saved by the artistry of singer Carlos Gardel, who brought to the tango a hearty bravado that transcended this slough of despair. Gardel was a Latin American superstar on stage, on record and in the movies. He became a deathless legend after being killed in a plane crash in 1935.

By the 1950s, the tango had settled down nicely as a standard dance taught by Arthur Murray and his ilk. The Hit Parade had room for such novelties as “Never Do a Tango with an Eskimo” and Pearl Bailey vamping “Takes Two to Tango,” not forgetting Broadway’s “Hernando’s Hideaway” and “Whatever Lola Wants.”

Argentina was not immune to the virus of rock and roll, that friendly invader of the mid-1950s. Tango went into sharp decline. Not until the 1980s and the phenomenal international success of the show *Tango Argentino* was a true tough-guy tango re-established. A tough guy, however, with an elegant and nippy tread. Today everybody’s tangoing again—from Al Pacino in *Scent of a Woman* to the *Evita* dancers. I hope you’ll try this collection out on your keyboard, and maybe even stage a tango tea.

– Ian Whitcomb

“The tango is the deepest popular dance in the world.”

– Waldo Frank

A MEDIA LUZ

(The Light of Love)

English Lyrics by BORIS RANDOLPH*
 Spanish Lyrics by ERNESTO FLORES
 Music by EMILIO DONATO

Flowing

mf



The light is low and the
 Ya se obs - cu - re - ce la





ho - ur is filled with mag - ic de - light.
 tar - de, Ya se es - ta me - tien - do el sol,

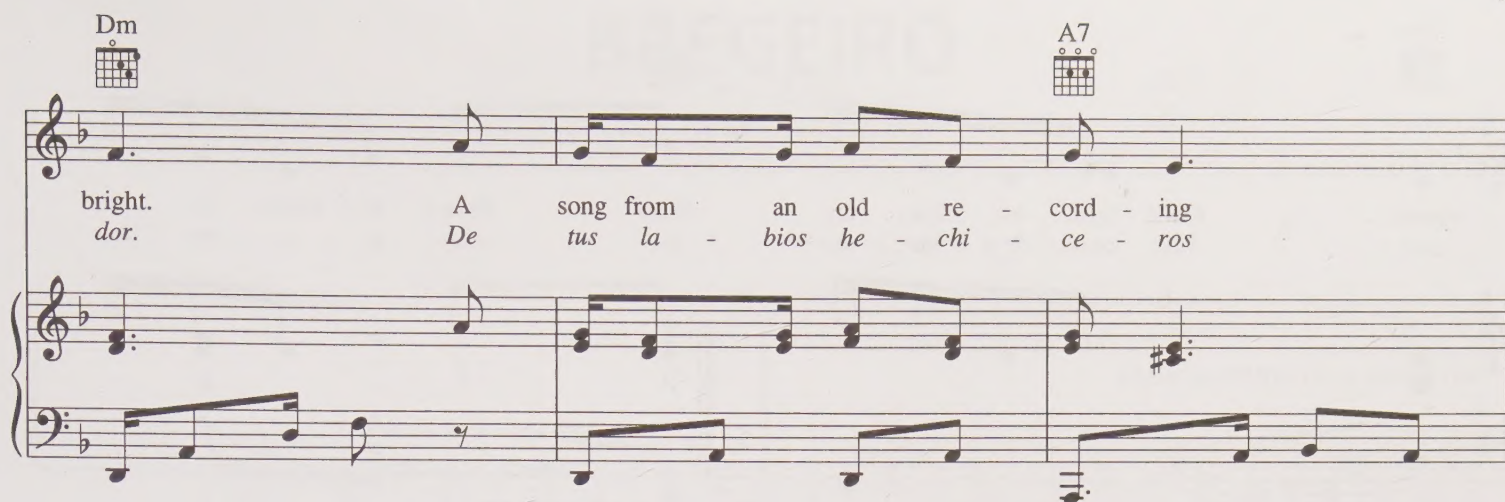




And your hair still holds my flow - er,
 Y tu be - llos o - jos bri - llan

while your eyes are strange-ly
 con in - ten - so res - plan -

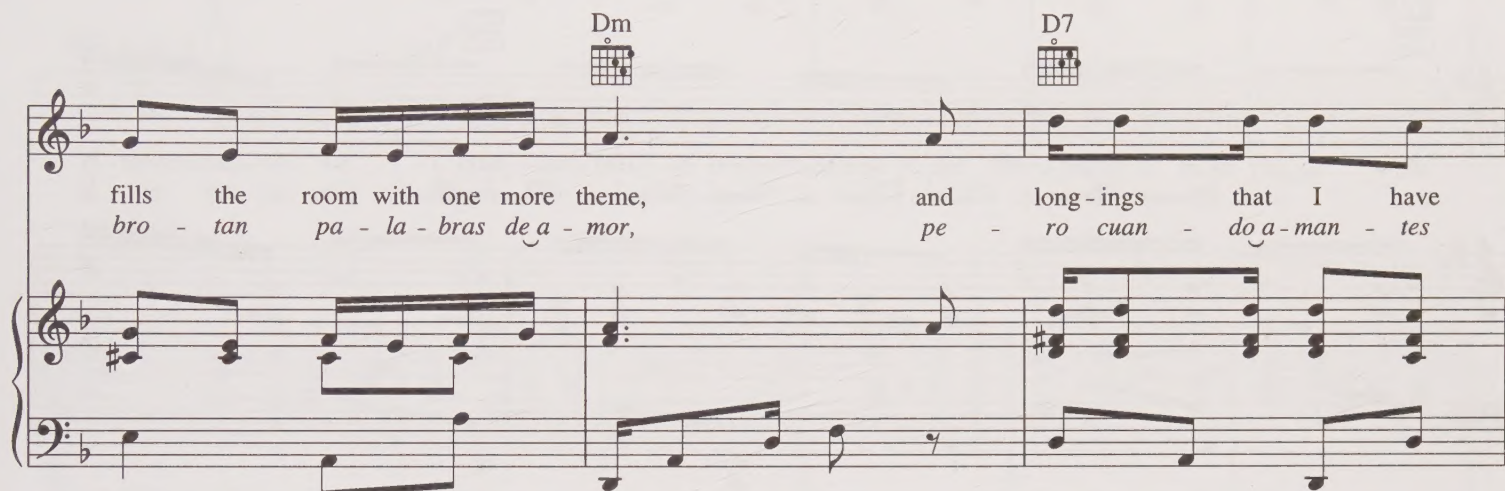
Dm  **A7** 




bright. *dor.* A song from an old re - cord - ing
De tus la - bios he - chi - ce - ros



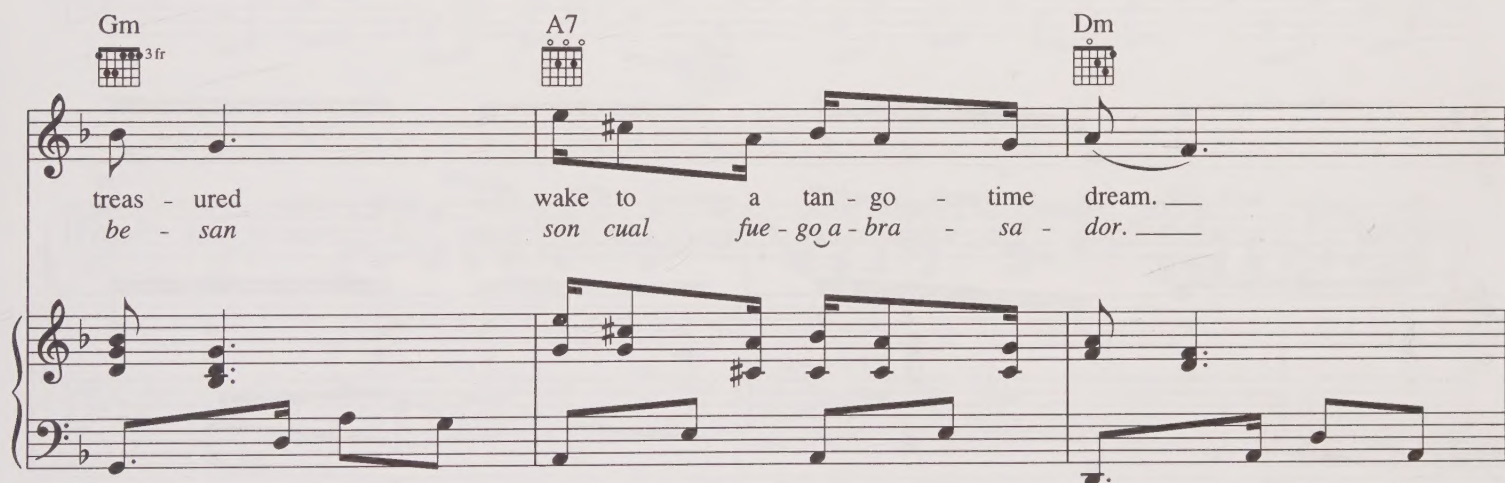
Dm  **D7** 




fills the room with one more theme, and long - ings that I have
bro - tan pa - la - bras de a - mor, pe - ro cuan - do a - man - tes



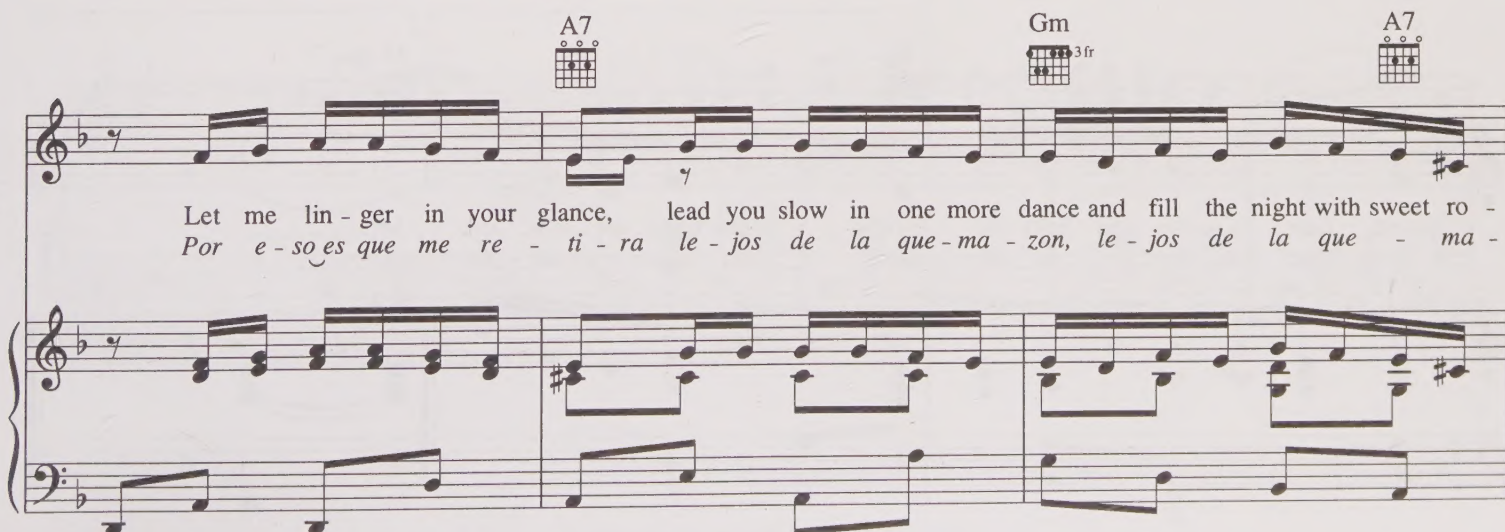
Gm  **A7**  **Dm** 

treas - ured wake to a tan - go - time dream. —
be - san son cual fue - go a - bra - sa - dor. —



A7  **Gm**  **A7** 

Let me lin - ger in your glance, lead you slow in one more dance and fill the night with sweet ro -
Por e - so es que me re - ti - ra le - jos de la que - ma - zon, le - jos de la que - ma -





N.C.



mance.
zon.

While lights are low, my
Mas cuan-do a me-dia

dear,
luz,

there's ro-mance in the
muy so-li-tos los



air.
dos

My heart is filled with rap-ture that's sweet be-yond com-pare.
cam-bia-mos las ca-ri-cias de nues-tro co-ra-zon.

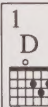
As mo-ments swift-ly
Con ma-nos en-la



fly,
za-das

you're all I'm dream-ing of;
tem-blán-do de a-mo-cion,

for dark-ness was not
se u-nen-nues-tros



meant, dear, to dim the light of love.
la-bios en un be-so de a-mor.

While lights are low, my love.
Mas cuan-do a me-dia mor.

BREGEIRO

Music by ERNESTO NAZARETH

Moderato. (♩ = 84)

PIANO.

mf

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato' with a quarter note equal to 84 beats per minute. The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (PIANO.) marking and a mezzo-forte (*mf*) dynamic. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The second system continues this pattern with some harmonic variation. The third system introduces a crescendo leading to a forte (f) dynamic. The fourth system concludes with a decrescendo (*dim.*) and a final cadence. The piece ends with a double bar line.





ADIOS MUCHACHOS

(Farewell Boys)

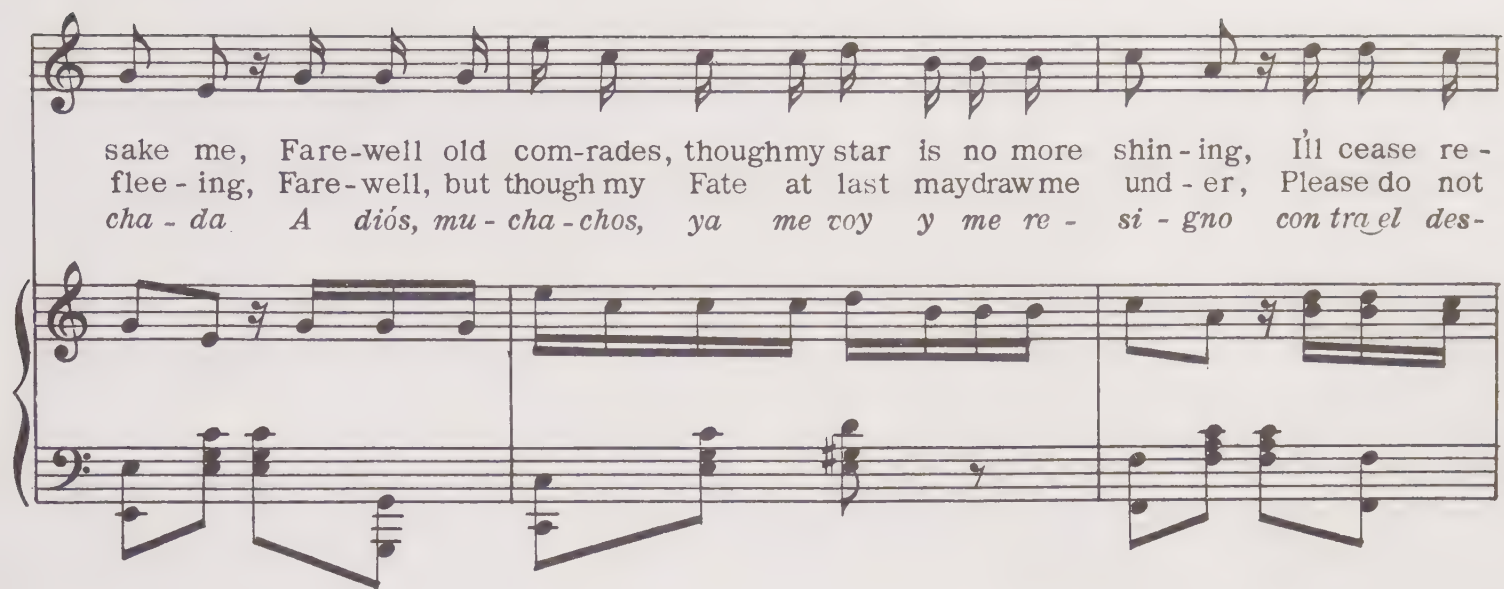
Spanish Lyrics by CEASAR F. VEDANI
English Lyrics by CAROL RAVEN
Music by SANDERS

Introduction **VOICE** **PIANO**

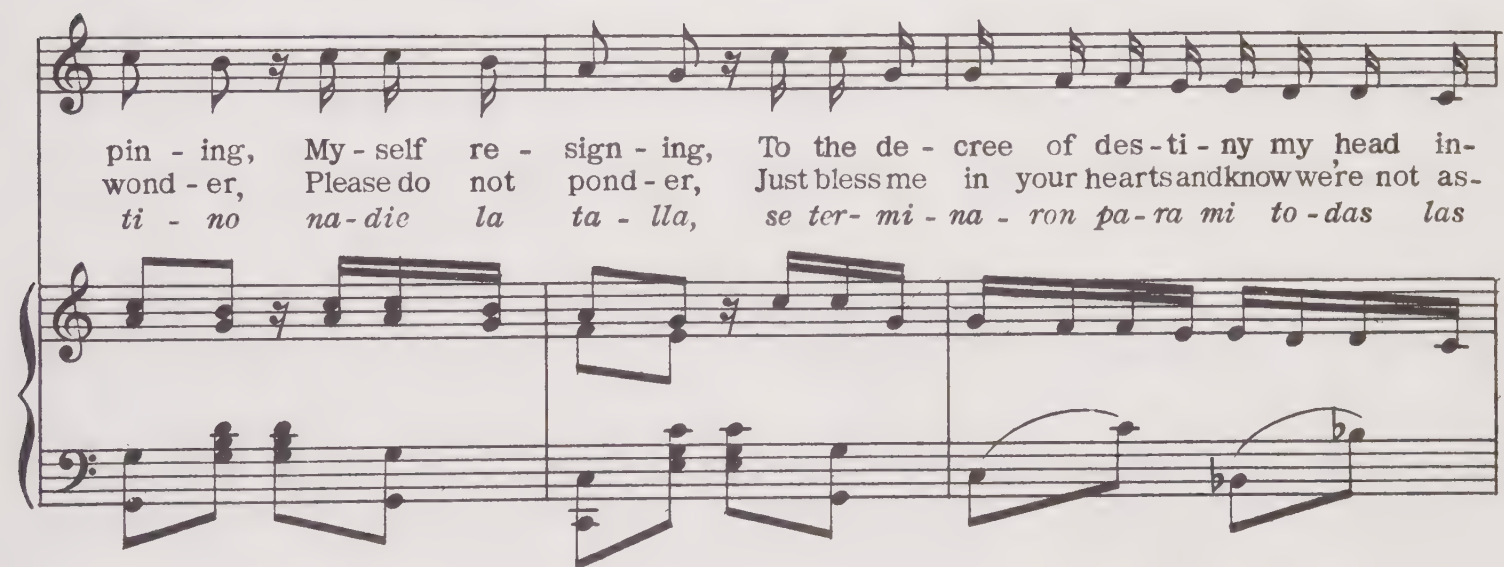
Fare-well com - pan-ions of my life, when youth was
Fare-well com - pan-ions of my life, and though I
A - diós mu - cha-chos compa - ñe - ros de mi

glow-ing You'll soon be know-ing, I must be go-ing, When from the
leave you Don't let it grieve you, I'll not de-ceive you, I walk a -
vi - da, ba - rra que - ri - da de a - que - llos tiem-pos me to - ca a

dear old boys my des-ti-ny shall take me, I know you nev-er will for-get me, or for-
mong you as a man that is un - see - ing, And from the laughter and the dance I would be
mi hoy em - pren - der la re - ti - ra - da, de - bo - a - ñe - jar - me de mi bue - na mu - cha -



sake me, Fare-well old com-rades, though my star is no more shin-ing, I'll cease re-
flee-ing, Fare-well, but though my Fate at last may draw me und-er, Please do not
cha-da A diós, mu-cha-chos, ya me voy y me re-si-gno con tra el des-



pin-ing, My-self re-sign-ing, To the de-cree of des-ti-ny my head in-
wond-er, Please do not pond-er, Just bless me in your hearts and know we're not as-
ti-no na-die la ta-lla, se ter-mi-na-ron pa-ra mi to-das las



clin-ing, For my des-pair-ing heart can bear no more. Like birds at eve-ning
un-der, Wher-ev-er I may be I'll bless you too. A-cu-den a mi
fa-rras, mi cuer-po en-fer-mo no re-sis-te más Es Dios el juez su-

wing- ing, Sweet mem-o-ries are sing- ing, And to my heart are bring- ing Old mel-o-dies of
 men- te re- cuer- dos de o- tros tiem- pos, de los be llos mo- men- tos que an- ta- ño dis- fru-
 pre- mo no hay quien se le re- sis- ta ya es- toy a- cos- tum- bra- do su ley a res- pe-

love! I see a- gain my Moth- er, And that dear oth- er I loved so dear- ly,
 té cer- qui- ta de mi ma- dre, san- ta vie- ji- ta, y de mi no- vie-
 tar, pues mi vi- da des- hi- zo con sus man- da- tos al ro- bar- me mi

dear- ly, All oth- er loves a- bove! You know how like a flow- er She bloomed with- in that
 ci- ta que tan- to i- do- la- tré. Se a cuer- dan que e- ra her- mo- sa, más be- lla que u- na
 ma- dre y mi no- via tam- bien. Dos la- gri- mas sin- ce- ras de- rra mo en mi par

ho-ur I took her to my bow-er And gave her all my heart, But life and love were jeal-ous you see, They
dio-sa y que e-bri-o yo de a-mor le di mi có-ra-zon, mas el Se-ñor, ce-lo-so de sus en-
ti-da por la ba-rraque-ri-da que nun-ca me ol-vi-dó y al dar-le a mis a-mi-gos mi a-diós pos-

took her from me And now I wan-der a-lone, a-part. Fare-well com-part
can-tos hun-dién-do-me en el-lan to me la lle-vo.
tre-ro le doy con to-da el al-ma mi ben di ción.
ción.

D.S. al fine

1ª Parte
(Chorus)

Adios, muchachos compañeros de mi vida
barra querida de aquellos tiempos
me toca a mi hoy emprender la retirada
debo alejarme de mi buena muchachada
Adios, muchachos, ya me voy y me resigno
contra el destino nadie la talla,
se terminaron para mi todas las farras,
mi cuerpo enfermo no resiste más.

2ª Parte
(1st Verse)

Acuden a mi mente
recuerdos de otros tiempos
de los bellos momentos
que antano disfruté
cerquita de mi madre
santa viejita;
y de mi noviecita
que tanto idolatré
Se acuerdan que era hermosa
más bella que una diosa
y que ebrio yo de amor
le di mi corazon
mas el Señor, celoso
dé sus encantos
hundiendome en el llanto
me la llevo

2ª Parte (bis)
(2nd Verse)

Es Dios el juez supremo
no hay quien se le resista
ya estoy acostumbrado
su ley a respetar
pues me vida deshizo
con sus mandaios
al robarme mi madre
y mi novia también
Dos lagrimas sinceras
derramo en mi partida
por la barra querida
que nunca me olvido
y al darle a mi amigos
mi adiós postrero
le doy con toda el alma
mi bendicion.

1ª Parte

Adios, muchachos etc. etc.

AMAPOLA

(Pretty Little Poppy)

By JOSEPH M. LACALLE
New English Words by ALBERT GAMSE

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. A forte (f) dynamic marking is present in the first measure of the left hand.

A - ma - po - la, my pret - ty lit - tle

This system includes a Bb chord diagram above the vocal line. The piano accompaniment features a piano (p) dynamic in the first measure and a forte (f) dynamic in the second measure.

pop - py, You're like that love - ly flow'r so sweet and heav - en - ly

This system includes A7 and F7 chord diagrams above the vocal line. The piano accompaniment continues with a steady eighth-note rhythm.

Since I found you, My heart is wrapped a - round you And lov - ing you, it

The piano accompaniment continues with a steady eighth-note rhythm throughout this system.

seems to beat a rhap - so - dy. A - ma - po - la,

F+ **Bb**

the pret - ty lit - tle pop - py must cop - y its en - dear - ing charm from

G7 **Dm7** **G7**

you. A - ma - po - la, A - ma - po - la,

Cm **G7** **Cm** **Ebm** **Bb**

How I long to hear you say "I love you."

C7 **F7** **Dm** **Bb**

rit.

DENGOZO

Music by ERNESTO NAZARETH

Allegro moderato $\text{♩} = 84$

mf

sfz

1 2



First system of musical notation. The treble clef staff begins with a repeat sign and contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a supporting line with eighth notes. A dynamic marking of *mp* (mezzo-piano) is present in the first measure. The system concludes with a whole rest in the treble staff.



Second system of musical notation. The treble clef staff features a melodic line with various accidentals and a repeat sign. The bass clef staff provides a harmonic accompaniment. The system ends with two first endings, both marked *8va* (octave up), leading to a final cadence.



Third system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked *mf* (mezzo-forte). The bass clef staff continues the accompaniment with chords and moving lines.



Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff contains a steady accompaniment of chords and eighth notes.



Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides a consistent accompaniment throughout the system.

First system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. The system ends with a double bar line and the word *Fine* with a fermata over the final note.

Second system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. The system begins with the marking *stacc. mp-f*.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. The system ends with a double bar line and the word *fz*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. The system begins with the marking *mf*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. The system ends with a double bar line and the word *D.S.* (Da Capo).

EL CHOCLO

Spanish Lyrics by FRANCIA LUBAN
English Lyrics by MARJORIE HARPER
Music by A.G. VILLOLDO

INTRODUCTION.

Piano.

The musical score for the introduction of 'El Choclo' is written for piano in 2/4 time. It consists of four systems of music. The first system is labeled 'Piano.' and includes dynamic markings *f*, *p*, and *ff*. The second, third, and fourth systems feature a *mf* dynamic marking. The score includes various musical notations such as treble and bass staves, clefs, key signatures (one flat), time signatures, and dynamic markings. It also features triplets and slurs throughout the piece.

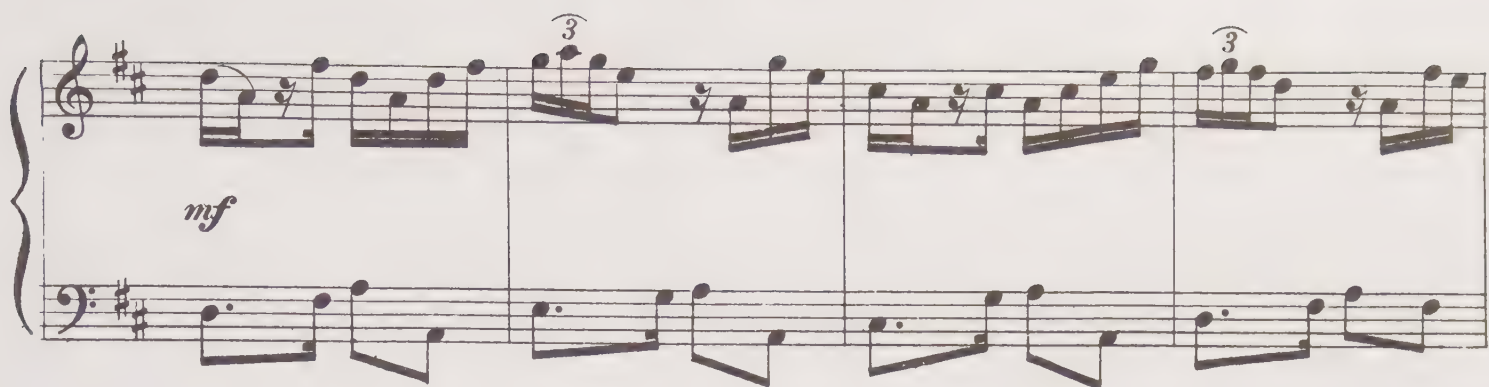
First system of musical notation. The treble clef staff features a series of eighth-note chords, with a triplet of eighth notes in the second measure. The bass clef staff provides a harmonic accompaniment with eighth notes. A dynamic marking of *fz* (forzando) is present in the fourth measure.

Second system of musical notation. The treble clef staff continues with eighth-note chords, marked with accents. The bass clef staff has a steady eighth-note accompaniment. Dynamic markings include *ff* (fortissimo) in the first measure and *p* (piano) in the fourth measure.

Third system of musical notation. The treble clef staff includes a triplet of eighth notes in the second measure. The bass clef staff features a more complex accompaniment with some rests. A *cresc.* (crescendo) marking is in the second measure, and a *f* (forte) marking is in the fourth measure.

Fourth system of musical notation. The treble clef staff has eighth-note chords with accents. The bass clef staff continues with eighth-note accompaniment. Dynamic markings are *ff* in the first measure and *p* in the fourth measure.

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes in the second measure. The bass clef staff has a complex accompaniment. A *cresc.* marking is in the second measure, and the system concludes with a double bar line.



First system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The key signature is two sharps (F# and C#). The system contains four measures. The first measure has a quarter rest in the treble and a quarter note in the bass. The second measure features a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a quarter rest in the treble and a quarter note in the bass. The fourth measure features another triplet of eighth notes in the treble and a quarter note in the bass.



Second system of musical notation. The treble clef staff begins with a slur over the first two measures. The system contains four measures. The first measure has a slur over the first two measures in the treble and a quarter note in the bass. The second measure features a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a quarter rest in the treble and a quarter note in the bass. The fourth measure features another triplet of eighth notes in the treble and a quarter note in the bass.



Third system of musical notation. The treble clef staff begins with a quarter rest. The system contains four measures. The first measure has a quarter rest in the treble and a quarter note in the bass. The second measure features a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a quarter rest in the treble and a quarter note in the bass. The fourth measure features another triplet of eighth notes in the treble and a quarter note in the bass.



Fourth system of musical notation. The treble clef staff begins with a quarter rest. The system contains four measures. The first measure has a quarter rest in the treble and a quarter note in the bass. The second measure features a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a quarter rest in the treble and a quarter note in the bass. The fourth measure features another triplet of eighth notes in the treble and a quarter note in the bass. The system concludes with a *fz* dynamic marking.

DREAM TANGO

(Tango Du Rêve)

Original Words and Music by E.V. MALDEREN
English Lyrics by CAROL RAVEN

Moderately

Fm **C7**

mf

Fm **Bbm** **C7**

Fm

The night is
You seem to
La nuit s'a -
Ta mé - lo -

C7

end - ing, and with it blend - ing, comes Ar - gen - ti - na's mel - o -
cap - ture the ver - y rap - ture of love's mys - ter - ious ec - sta -
chè ve, Comme un beau rê - ve, Sur un tan - go mys - té - ri -
di - e, Tendre et jo - li - e, Fait vi - brer les vo - lup - tu -

Fm



C7



C7/E



Fm



dy. Kiss me good - night, sweet heart, _____ for with the
 cy. And with your sweet dream - fire, _____ you kin - dle
eux! *Le jour se lè - ve, _____ Pour sé - pa -*
eux! *Tu po - é - si - e, _____ Met le dé -*

Bbm



C7



dawn - light we must part. While we are
 all of love's de - sire; for - ev - er
rer les a - mou - reux, Bru - ne - char -
sir dans tous les yeux, Dan - se fé -

Fm



C7



sway - ing, a - round us play - ing, the day - light
 sing - ing, for - ev - er wing - ing, just like a
meu - se, Blon - de rè - veu - se, Vos che - veux
li - ne, De l'ar - gen - ti - ne, Tu sé - duits

Eb7



Ab



Bbm



breaks up - on our bliss. Dream - y tan - go mu - sic seems, at
 bird of mel - o - dy. Fly - ing up so high in Ar - gen -
doux que j'ai frô - lés, Lais - se - ront à mes - lè - vres
tu char - mes tou - jours, Et sans nous las - ser nous é - cou -

Eb7



Ab



C7



such an hour as this, like per - fume of a
 ti - na's sum - mer sky, you croon your lull - a -
 pâ - les et fié - vrea - ses, Un par - fum de bui -
 lous la voix eû - li ne, De ta chan - son d'a -

Fm



Ab



Ab/Eb



Eb7



kiss. Tan - go of dreams, sweet
 by. Give me your hands, love,
 sers. Tan - go du rê - ve
 mour.

Ab



as kiss of love, when two are
 to hold in mine, oh night of
 Tan - go d'a - mour, Ber - ce mon

Eb7



Ab



sigh - ing, and moon's a - bove.
 love - dreams, oh night di - vine.
 â - me, Ber - ce tou - jours,

C7



— Ten - der, mel - o - di - ous,
 — The mu - sic soft and low,
 — Ex - quis et ten - dre,

Fm



Bbm



— to our hearts you're call - ing, in tones ap -
 — rocks our souls to slum - ber, each mo - ment
 — A - nos cœurs il chan - te, Les doux a -

Ab



Eb7



1

Ab



peal - ing, your spell re - veal - ing, in dreams of love.
 fleet - ing, your charm re - peat - ing, 'til day - light beams.
 veux! — Les faux ser - ments, — De nos a - man

2

Ab



— Tan - go of love.
 — Give me your beams.
 tes! Tan - go du man - tes!

IRRESISTIBLE

Music by LUIZ LOGATTI

Tempo di Tango

f *fz* *fz* *fz*

p

B.D.

fz

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

- System 1:** Treble staff features triplets of eighth notes and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *marcato* (marked). The bass staff has eighth and sixteenth notes.
- System 2:** Treble staff continues with triplets and sixteenth notes. The bass staff has eighth notes. Dynamics include *mf* and *marcato*.
- System 3:** Treble staff features triplets and sixteenth notes. The bass staff has eighth notes. Dynamics include *mf* and *marcato*.
- System 4:** Treble staff features triplets and sixteenth notes. The bass staff has eighth notes. Dynamics include *fz* (forzando), *cresc.* (crescendo), and *fz*.
- System 5:** Treble staff features triplets and sixteenth notes. The bass staff has eighth notes. Dynamics include *p* (piano) and *fz*.
- System 6:** Treble staff features triplets and sixteenth notes. The bass staff has eighth notes. Dynamics include *fz*.



THE MOON WAS YELLOW

(And the Night Was Young)

Lyric by EDGAR LESLIE
Music by FRED E. AHLERT

Moderate Bolero Tempo

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A *mp* (mezzo-piano) dynamic marking is present. The key signature has two flats (B-flat and E-flat).



THE MOON WAS

YEL - LOW

And the night was

The piano accompaniment for the first vocal line continues with the same melodic and harmonic structure. A *mp* dynamic marking is present. The key signature remains two flats.



young,

A smile brought us to-gether, And I was won-d'ring wheth-er

The piano accompaniment for the second vocal line continues. A *mp* dynamic marking is present. The key signature remains two flats.

Dm7-5



We'd meet a - gain some - day.

THE MOON WAS

The piano accompaniment for the third vocal line continues. A *mp* dynamic marking is present. The key signature remains two flats.





YEL-LOW — And a song was sung,





That vo-cal in-spi-ra-tion, Gave me the in-cli-na-tion To give my heart a -






way! — Here we are! Is our ro-mance to con-






tin-ue? — Will it be my luck to win you, — May I look that



(Tacet)

far?

Ah!



My love is mel-low

And my hopes are



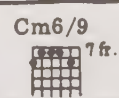
strung,

A-round that Cu-pid fel-low, be-hold! THE MOON IS YEL-LOW



1.

2.



7 fr.

And the night is young! THE MOON IS

LA CUMPARSITA

(The Masked One)

By G.H. MATOS RODRIGUEZ

p

Love - ly masked one, I rec - og-nize you, Of them all most
Spend with me the dol - o - rous hou - rs, Deck your hair with
La cum-par - sa de mis - e - rias sin fin des - fi - la,
Lar - go tiem - po des - pués ca-yò al ho - gar ma - ter - no,

p

dear - ly I prize you, Mouth as red as o - pen - ing ros - es,
o - dor - ous flow - ers, Love is call - ing out in the bow - ers,
En tor - no de a - quel ser En - fer - mo, Que pron - to a de dor -
Pa - ra po - der cu - rar su En - fer - mo, Y he - ri - do co - ra -

Smiles at me, yet noth - ing dis - clos - es, Strange re - gard that
 "Find life's ros - es while they are ours!"— Stand a - part from
- mir de pe - na Por es - o es que en su le - cho
- zón y su - po Que — su vie — ji - ta san - ta

ff

so much ex - press - es, Care you not for kiss or ca - ress - es?
 plea - sures no long - er, Ev - 'ry mo - ment long - ing grows strong - er,
Sol - lo - za a - con - go - ja - do Re - cor - dan - do
La que èl ha - bia de - se - ja - do El — in - vi - er -

Can it be that love's flame has seared your heart?
 Is love's flame not smoul - der - ing in your heart?
èl pas - sa - do Que lo ha - ce pa - de - cer.
no pa - sa - do De fri - o se mu - rió.

pp *ff Fine*

REFRAIN

p

Fling a-way your black dis - guise — Your love-ly fea-tures now un - cov - er,
A - ban-do-nó su vi - e - ji - ta — Que — que - dó de - sam - pa - ra - da,

p *ff*

And to your lov - er, Show your sweet eyes. Come on beau - ti - ful, oh, come!
Y lo - co de pas-i-ón Cie - go de a - mor. Cor - rió Tras de su a - ma - da —

p *p* *ff*

Pleasure waits, and love is call - ing, E - ter - nal voice of des - ti - ny,
Que era lín-da era he - chi - ce - ra, De lu - jú - ria er - a un - a flor,

p *p* *ff marc. il basso*

f *mf* *p*

De-crees you'll fol-low me, Com-mands that love must be, Oh dear-est, come to me!
Que bur - loó su quer - er, Has - ta que se can - só, Y por o - tro lo de - jó.

f *mf* *p* *D.C. la Parte I dopo al Chorus*

Chorus

ff Soft your smile and spark - ling glanc - es, *p* Hap - py dreams your mind en -
Hoy ya so - lo a - ban - don - ado, *f* A lo tris - te de su

p tranc-es, *ff* Youth and lov - ing come once on - ly, *p* Love will pass and leave you
su - erte, *An - ci - o - so espera la mu - erte,* *Que bien pron - to ha de*

p con grazia lone - ly. Re - fuse not joy and plea - sure, Why dance with
lle - gar. Y en - tre la triste fri - a - dad, Que len - ta

me no mea - sure, Why shroud your beau - ty's trea - sure, In mys - te - ry?
invade el co - ra - zón, Sin - tió la cru - da sen - sa - cióm, De su mal - dad.

D. C. al Fine

LADRON

(Thief You Stole My Heart)

Spanish Lyrics by COBIAN-SEPULVEDA
English Lyrics by CAROL RAVEN
Music by CARLOS COBIAN

INTRO: Moderato

Piano

The piano introduction is in 2/4 time, marked 'Moderato'. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody starts with a forte (f) dynamic. There are three measures of music, with the third measure containing three accents (^) over the notes.

VOICE

The voice part begins with the lyrics: "When first we met your gal-lant ways I prized, Your ar-dent words I could not help be -". The Spanish lyrics are: "Cuan - do por ves pri - me - ra yo lo vi, Ga - lan - te a - fi - la - dor, De a - mor tem -". The piano accompaniment is in 2/4 time, marked 'mf' (mezzo-forte). It features a melody in the right hand and a bass line in the left hand. The key signature has two flats. The melody starts with a half note, followed by quarter notes and eighth notes. There are two accents (^) over the notes in the second measure.

The voice part continues with the lyrics: "liev - ing, But oh, how ver - y soon I re - a - lized, Your ar - dent bla - ba; Pe - ro pron - to em mi a - mor - yo com - pren - di, Que has - ta em frem -". The Spanish lyrics are: "Pe - ro pron - to em mi a - mor - yo com - pren - di, Que has - ta em frem -". The piano accompaniment continues in 2/4 time, marked 'mf'. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats. The melody starts with a half note, followed by quarter notes and eighth notes. There are two accents (^) over the notes in the second measure. The bass line includes fingerings: 5, 2, 1, 3, 2, 1, 2, 3.

words and looks were most de - ceiv - ing. Pour not your words of love in -
te de mi El-me em - ga - na - ba. Noin - ten - tes con pa - la - bras

marcato

to my ear, You broke my heart and now, I will not hear,
dei - lu - sion, Ha - blar - me de tu a - mor, O de pa sion...

You tried with lies to get me, Oh, how your eyes up - set me,
Mien - tes con des - ca - ro in - de - ci - ble. Pe - ro ya es - tain - sen -

I can - not trust in you a - gain. ——— Se - ño - ras, Yoo - hoo! Se -
si - ble Mi po - bre co - ra - zon. ——— Se - no - ras, Yu - ju... So -

ño - res, Yoo-hoo! If you would not be burned, Learn the les - son I learned and be
no - res? Yu - ju... Es - ta tier - na can - cion, Dea - mor - y dei - lu - sion la de -

wa - ry, When love comes a - call - ing, Do Re Mi Fa Sol La La
di - co, A los a - man - tes... del, Do Re Mi Fa Sol La La

CHORUS *Slowly*

La - dron! La - dron! La - dron! You ca - ressed me just for
La - dron... La - dron... La - dron... Con ga - le ray con bas -

fun; And your heart is like a stone. La - dron! La - dron! La -
ton, Te co - nos - co tu in - ten cion. La - dron... La - dron... La

dron! For my tears you have no pit - y, Though I cared for you a - lone.
 dron... *Es en va - noy noes-po - si - ble, Que te de mi co - ra - zon.*

La -

dron un-worth-y since I met you, La - dron it's bet-ter to for -
Tu men - tis - tea ple - na cul - pa, Y no fue i - no - cen - te

get you, La - dron! La-dron! La - dron! You will nev - er be my
men - te... La - dron... La-dron... La - dron... E - res ma - loy noe - res

own, So we'll say Good-bye La - dron.
di - gno, Que te ten - ga com - pa - sion.

La dron. —
 La sion. —

POR UNA CABEZA

Lyrics by ALFREDO LePERA
Music by CARLOS GARDEL

Tango
N.C.



1. Por u - na ca - be - za de un no - ble po - tri - llo que jus - to en la
2. ga - ños por u - na ca - be - za yo ju - ré mil



ra - ya a - flo - ja al lle - gar, y que al re - gre - sar pa - re - ce de -
ve - ces no vuel - vo a in - sis - tir, pe - ro si un mi - rar me hi - e - re al pa -



cir, no ol - vi - dés her - ma - no, vos sa - bés no hay que ju - gar. Por u - na ca -
sar sus la - bios de fue - go o - tra vez quie - ro be - sar. Bas - ta de ca -



be - za me - te - jón de un dí - a de a - que - lla co - que - tay bur - lo - na mu -
rre - ras se - ca - bó la tim - ba un fi - nal re - ñi - do ¡ya no vuel - vo a



jer, que al ju - rar son - rien - do el a - mor que es - tá min - tien - do, que - ma en u - na ho -
ver! Pe - ro si al - gún pin - go lle - ga a ser fi - ja el do - min - go, yo me jue - go en -



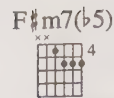
gue - ra to - do mi que - rer. }
te - ro ¡que le voy a ha - cer!

Por u - na ca -



be - za

to - das las lo - cu - ras



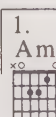
su - bo - ca que be - sa bo - rra la tris - te - za cal - ma la a - mar -



gu - ra. Por u - na ca - be - za



si e - lla me ol - vi - da que im - por - ta per -



N.C.



der - me mil ve - ces la vi - da, pa - ra qué vi - vir. 2. Cuán - tos de - sen - vir.

THE RAIN IN SPAIN

from MY FAIR LADY

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

Piano introduction in F major, 4/4 time. The music begins with a forte (f) dynamic and a crescendo (cresc.) marking. The melody is played in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb).

ELIZA:



HIGGINS:

The rain in Spain stays mainly in the plain. I think she's got it! I think she's

Piano accompaniment for the first vocal line. It features a piano (p) dynamic and a triplet of eighth notes in the right hand. The left hand provides a steady accompaniment.

ELIZA:



got it!

The rain in Spain stays mainly in the plain.

Piano accompaniment for the second vocal line. It features a triplet of eighth notes in the right hand and a steady accompaniment in the left hand.

HIGGINS:



ELIZA:

Now once a - gain, where does it rain? On the

Piano accompaniment for the third vocal line. It features a mezzo-forte (mf) dynamic and a triplet of eighth notes in the right hand. The left hand provides a steady accompaniment. The tempo marking 'poco a poco accel.' is present.

C7 **F** **Bb** **C#dim** **A** **E7**

HIGGINS: ELIZA:

plain! On the plain! And where's that sog - gy plain? In Spain! In

p *f*

A **C7** **F** **F#dim** **C7** **F**

ELIZA, HIGGINS and PICKERING:

Spain! The rain in Spain stays main - ly in the plain!

mf

C#7 **C7** **F**

HIGGINS:

The rain in Spain stays main - ly in the plain! In

mf *f* *p*

Bb **Bdim** **Cm7** **F7** **Bb** **F7sus** **F7**

ELIZA:

Hart - ford, Her - es - ford and Hamp - shire Hur - ri - canes hard - ly hap - pen.

mf

E7-5

Gm7

C7

ELIZA:

HIGGINS:

How kind of you to let me come. Now once a - gain, where does it

p

F

C7

ELIZA:

HIGGINS:

Gm6

A

ELIZA:

rain? — On the plain! On the plain! And where's that blast - ed plain? — In

*mf**p**f*

E7

A

C7

ELIZA, HIGGINS
and PICKERING:

F

F#dim

C7

Spain! In Spain! — The rain in Spain stays main - ly in the

*ff**mf*

F

F#dim

C7

F

plain! —

The rain in Spain stays main - ly in the plain! —

*mf**f*

SAY SI SI

Music by ERNESTO LECUONA

Moderately

Dm



C7/Bb



A



Dm



C7/Bb



A



A7



ff

Dm



A7



Dm



A7



Dm



Here's a lit - tle know - ledge
Va - mos a la con - ga

C/E






Dm



A7




— quite — good. — May - be it won't
Ay Dios Va - mos qe ya

help you but it should.
 sue - na El bon - gó












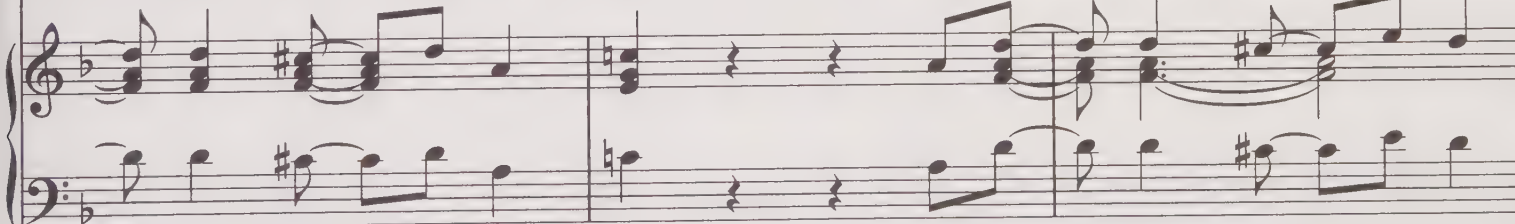


You can't go plac - es un - less you've learned.
 Las ma - ra - cas sue - na ya Y ya



how Lat - ins say "yes," that ed - u - ca - tion - al,
 re - pi - ca el tim - bal Mi ne - gra va - mos de -

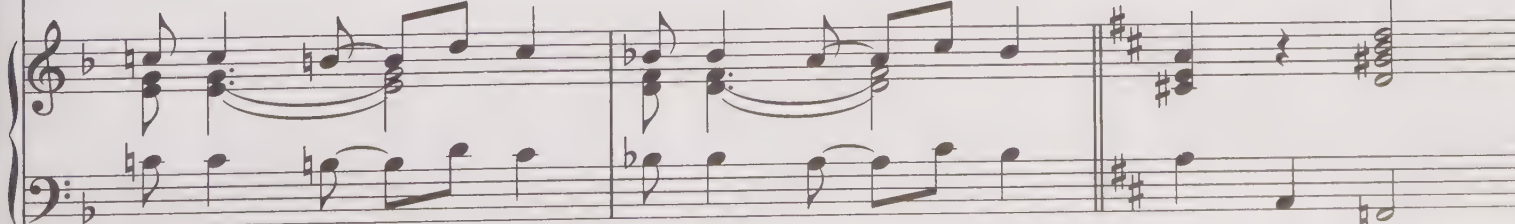








in - spi - ra - tion - al, most sen - sa - tion - al "Yes." In
 tras, ay que ya la con - ga no vuel - ve mas. Pa





Spain they say "Si, Si;"
Hin du stan "Ug, Ug;"
ra Vi go voy



In France you'll hear "Wee,
Means "O. K., babe, let's
Mi ne gra di me a



no chord

Wee;" Ev - 'ry lit - tle Dutch girl says
hug." Nev - er was a Pan - a ma
dios An - da bon - go - se - ro to

G/A  A7 

no chord

"Ya,
ma
'ca

Ya;"
who
ya

Ev - 'ry lit - tle
told her Trin - i -
Qe es - toy me - dio






D6  A7#5  D6 

Dan - ish doll
dad - dy, "No
lo - co por says
can
bai

"Da"
do!"
lar



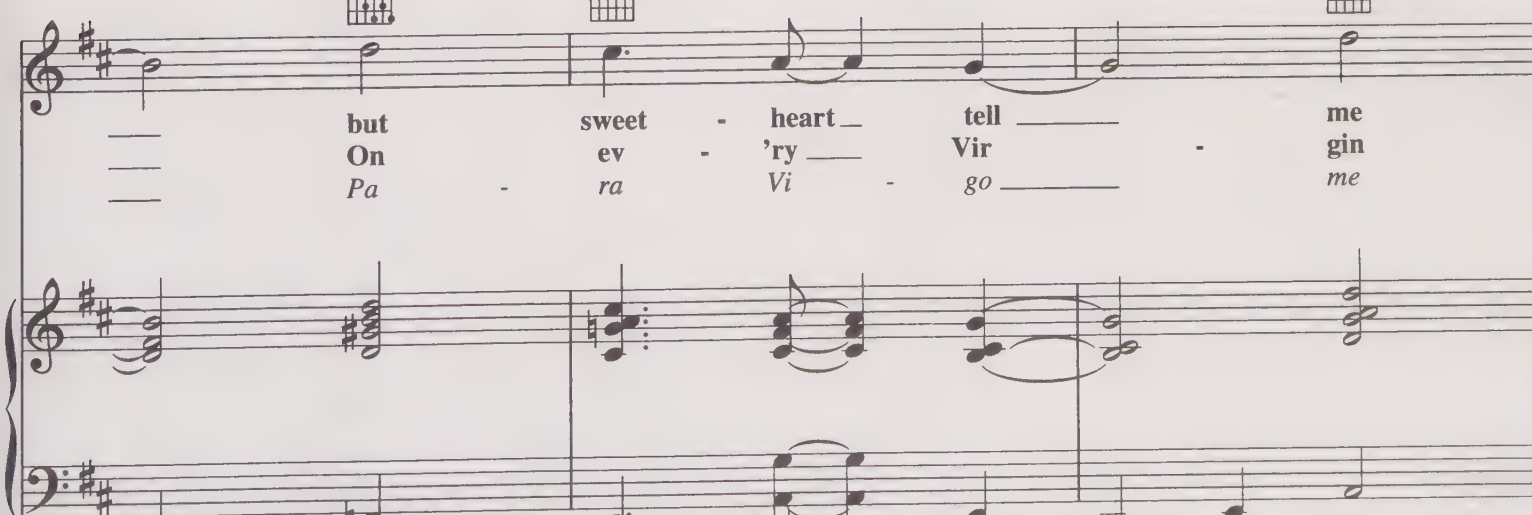
Fdim  A7  A7sus 

but
On
Pa

sweet - heart
ev - 'ry
ra Vi

tell
Vir
go

me
gin
me



A7 A7#5 D6

why, _____ no mat ter how
 Isle _____ they say it with
 voy _____ Mi ne gra di

A7#5 D6

I try, _____ you won't lis - ten
 a smile, _____ but you nev - er
 me a dios _____ Que la con - ga

G F# G A Bm G F#m Fm G F#m

to my plea. Won't say "yes" in an - y lan - guage to
 hear my plea. Won't say "yes" in an - y lan - guage to
 ya se va Pa - ra nun - ca mas vol - ver a so -

Bm Fdim A7

me, me, nar when when Pa - will will ra you you Vi say say go Si, Si, me

1-6 D Fdim 7 D

Si?" Si?" voy. In The Pa - Si?" Si?" voy.

Additional Lyrics

3. The monkeys in the tree
Don't have to say: "Si, Si";
All they do is wag their little tails;
That's a little gag that never fails.
In darkest Africa
The natives say; "Uh, Huh!"
But you never hear my plea,
Won't say "Yes" in any language to me.
When will you say: "Si, Si"?
4. Out West they say: "Wah Hoo!"
That's "O.K., Toots" to you.
Every Southern lady knows her stuff,
'Cause her answer always is "Sho Nuff!"
But, sweetheart, tell me why,
No matter how I try,
You won't listen to my plea,
Won't say "Yes" in any language to me.
When will you say: "Si, Si"?
5. In Washington, D.C.,
The yes-men say: "Si, Si";
There are lots of politicians, though
Who can always say both "Yes" and "No".
But sweetheart tell me why,
No matter how I try,
You won't listen to my plea,
Won't say "Yes" in any language to me.
When will you say: "Si, Si"?
6. A lady horse, they say,
Means "Yes" when she says: "Neigh!"
Every little gal from Mexico
Hates to give a pal a "No, No, No!"
So, sweetheart, tell me why,
No matter how I try,
You won't listen to my plea,
Won't say "Yes" in any language to me.
When will you say: "Si, Si"?
7. In 606 B.C.,
Those gals would mix, Si, Si!
Every little cave man used his dome,
Hit 'em on the head, then dragged 'em home.
So, sweetheart, tell me why,
No matter how I try,
You won't listen to my plea,
Won't say "Yes" in any language to me.
When will you say: "Si, Si"?

TAKES TWO TO TANGO

Words and Music by AL HOFFMAN
and DICK MANNING

Moderato (*tango ad lib.*)

The piano introduction is in E-flat major, 4/4 time, marked Moderato (tango ad lib.). It begins with a mezzo-forte (mf) dynamic. The right hand features a series of eighth-note chords and triplets, while the left hand provides a steady bass line with eighth notes and quarter notes.

Refrain %

The first line of the refrain is in E-flat major, 4/4 time. The vocal melody is accompanied by piano chords. The lyrics are: "TAKES TWO TO TAN-GO, Two to tan-go, Two to real-ly get the". The piano accompaniment is marked mezzo-piano to mezzo-forte (mp-mf).

The second line of the refrain continues the melody and accompaniment. The lyrics are: "feel-ing of ro-mance. Let's do the tan-go, Do the tan-go, Do the dance of love." The piano accompaniment includes a "To Coda last time" instruction at the end of the line.

Verse

The verse is in E-flat major, 4/4 time. It features two vocal lines with piano accompaniment. The lyrics are: "1. You can sail on a ship by your-self, Take a nap or a nip by your- 2. You can croon to the moon by your-self, You can laugh like a loon by your-". The piano accompaniment is marked mezzo-piano to mezzo-forte (mp-mf).

self, self, You can get in - to debt on your own. } There are
Spend a lot, go to pot on your own. }

lots of things that you can do a - lone. But, TAKES

mf D.S. al Coda

love. It takes two, takes two, Dar-ling, it al-ways takes two.

mf

Additional Verses

3. You can haunt any house by yourself,
Be a man, or a mouse by yourself;
You can act like a King on a throne,
There are lots of things that you can do alone! But!!! "TAKES TWO TO TANGO" etc.
4. You can fight like a champ by yourself,
You can lick any stamp by yourself;
You can be very brave on the 'phone,
There are lots of things that you can do alone! But!!! "TAKES TWO TO TANGO" etc.
5. You can bark like a dog by yourself,
Or get lost in a fog by yourself;
You can hoot like an owl on your own,
There are lots of things that you can do alone! But!!! "TAKES TWO TO TANGO" etc.
6. You can get very old by yourself,
Catch a fish, or a cold by yourself;
Dig a ditch, strike it rich on your own,
There are lots of things that you can do alone! But!!! "TAKES TWO TO TANGO" etc.

TANGO DREAMS

Music by J. ROSAMOND JOHNSON

INTRODUCTION (ad lib.)
Tempo di Marcia

The musical score is written for piano and bass in 2/4 time. It begins with a piano introduction marked 'Tempo di Marcia'. The score consists of six systems of two staves each. The first system starts with a piano dynamic (*ff*) and includes a triplet in the right hand. The second system features a crescendo from *sfz* to *ff*. The third system is marked *fff*. The fourth system includes a crescendo from *sfz* to *ff*. The fifth system is marked *molto cresc*. The sixth system is marked *subito rall* and ends with a fermata. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Tempo di Tango
(Slower)

con 8va ad lib.....



8va ad lib.....



con 8va ad lib.....



1 2



First system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic marking. Bass staff begins with a *mp* dynamic marking. The system contains five measures of music.

Second system of musical notation. Treble and bass staves. Treble staff has a *mp* dynamic marking. Bass staff has a *mf* dynamic marking. The system contains five measures of music, with first and second endings indicated by bracketed numbers 1 and 2.

Third system of musical notation. Treble and bass staves. Treble staff has a *sf* dynamic marking. Bass staff has a *sf* dynamic marking. The system contains five measures of music. The text *con sva ad lib.* is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *sf* dynamic marking. Bass staff has a *sf* dynamic marking. The system contains five measures of music.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *sf* dynamic marking. Bass staff has a *sf* dynamic marking. The system contains five measures of music. The text *con sva ad lib.* is written above the treble staff.

TRIO (*Voice ad lib*)

Come dance to the Tan - go — That mod - ern fan - dan go ; —
 Good bye to the Lan - cers — And old — fash - ioned dan cers ; —

mp ff

Just hold me so close, dear, — I'll nev - er have fear of a slip or
 Hats off to the Tan - go, — For it is the fad of so - ci - e

fall, There's no oth - er dan - cing, — Thats half so en - tran - cing, —
 ty, Oh, dip me and whirl me, — And turn me and twirl me, —

And I love the Tan - go — The best of them all.
 Come dance to the Tan - go — Come dance it with me.

sfz
D.S.

TANGO IN D

By ISAAC ALBENIZ

Andantino grazioso

mf *p*

With pedal

poco rit.

mf *p*

mf *marcato*



First system of musical notation. Treble and bass staves in D major (two sharps). The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a whole note chord in the treble and a half note in the bass.



Second system of musical notation. The treble staff features a triplet of eighth notes followed by a measure marked *rit.* (ritardando). The bass staff continues the accompaniment. The system ends with a measure marked *a tempo* in the bass staff, where the tempo returns to the original speed.



Third system of musical notation. The treble staff has a triplet of eighth notes. The bass staff includes a triplet of eighth notes. The system concludes with a measure marked *rit.* in the bass staff, followed by a measure marked *a tempo p* (piano) in the bass staff.



Fourth system of musical notation. The treble staff begins with a triplet of eighth notes. The bass staff features a triplet of eighth notes. The system concludes with a half note in the bass staff.



First system of musical notation. The treble clef staff begins with a V-shaped dynamic marking. The bass clef staff features a melodic line with a slur and a crescendo marking (*cresc.*). Above the first measure of the bass staff, the numbers 2 and 1 are written, indicating a fingering for a double note.



Second system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff continues the melodic line with a slur and a fermata. A forte dynamic marking (*f*) is placed above the final measure of the bass staff.



Third system of musical notation. The treble clef staff features a melodic line with a slur and a triplet of eighth notes marked with a '3'. The bass clef staff continues the melodic line with a slur and a triplet of eighth notes marked with a '3'.



Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a triplet of eighth notes marked with a '3'. The bass clef staff continues the melodic line with a slur and a triplet of eighth notes marked with a '3'. Above the final measure of the bass staff, the numbers 2 and 1 are written, indicating a fingering for a double note.

musical score for the piece "Lento" by Franz Liszt, Op. 10, No. 1. The score is in G major and 3/4 time. It features a piano (p) and a mezzo-forte (mf) section. The tempo is marked "Lento" and "molto rit." (very slow). The key signature has two sharps (F# and C#). The score includes a treble and bass staff. The piano section is marked "p" and "Poco meno mosso". The mezzo-forte section is marked "mf" and "molto rit.".

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The tempo is marked "a tempo" and the dynamics are "mp" (mezzo-piano) and "mf" (mezzo-forte). The piece consists of two measures. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The score is written on a single staff with a treble clef.

First system of a musical score in D major (two sharps). The treble and bass staves both feature triplet eighth notes. The first measure has a triplet in the treble and a triplet in the bass. The second measure has a triplet in the treble and a triplet in the bass. The third measure has a triplet in the treble and a triplet in the bass. The fourth measure has a triplet in the treble and a triplet in the bass. The fifth measure has a triplet in the treble and a triplet in the bass. The sixth measure has a triplet in the treble and a triplet in the bass. The seventh measure has a triplet in the treble and a triplet in the bass. The eighth measure has a triplet in the treble and a triplet in the bass. The tempo marking *rit.* and the dynamic marking *cresc. un poco* are present in the middle of the system.

Second system of the musical score. The treble staff begins with a triplet eighth note marked *pp* (pianissimo). The bass staff continues with a triplet eighth note. The system concludes with a triplet eighth note in the treble and a triplet eighth note in the bass.

Third system of the musical score. The treble staff features a triplet eighth note marked with a fingering of 2 1. The bass staff continues with a triplet eighth note. The system concludes with a triplet eighth note in the treble and a triplet eighth note in the bass.

Fourth system of the musical score. The treble staff features a triplet eighth note marked with a fingering of 5 3. The bass staff continues with a triplet eighth note. The system concludes with a triplet eighth note in the treble and a triplet eighth note in the bass, marked *mf* (mezzo-forte).



First system of musical notation. Treble and bass staves. Treble staff contains two measures of music, each featuring a triplet of eighth notes. The first measure has a slur over the triplet, and the second measure has a slur over the triplet. The bass staff contains two measures of music, each featuring a triplet of eighth notes. The first measure has a slur over the triplet, and the second measure has a slur over the triplet.



Second system of musical notation. Treble and bass staves. Treble staff contains two measures of music, each featuring a triplet of eighth notes. The first measure has a slur over the triplet, and the second measure has a slur over the triplet. The bass staff contains two measures of music, each featuring a triplet of eighth notes. The first measure has a slur over the triplet, and the second measure has a slur over the triplet.



Third system of musical notation. Treble and bass staves. Treble staff contains two measures of music, each featuring a triplet of eighth notes. The first measure has a slur over the triplet, and the second measure has a slur over the triplet. The bass staff contains two measures of music, each featuring a triplet of eighth notes. The first measure has a slur over the triplet, and the second measure has a slur over the triplet.



Fourth system of musical notation. Treble and bass staves. Treble staff contains two measures of music, each featuring a triplet of eighth notes. The first measure has a slur over the triplet, and the second measure has a slur over the triplet. The bass staff contains two measures of music, each featuring a triplet of eighth notes. The first measure has a slur over the triplet, and the second measure has a slur over the triplet.

TANGO OF ROSES

Words by MARJORIE HARPER
Music by VITTORIO MASCHERONI

Moderate Tango

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) in 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes. The vocal melody is written on a single staff in the key of F major (three flats). The lyrics are written below the vocal staff. The score includes dynamic markings such as *ff*, *f*, *p*, and *dim*. Chord diagrams are provided for the piano accompaniment, indicating the following chords: Fm, Bbm, Fm, C7, Fm, Bbm, Fm, C7, Fm, Gdim, Fm, C7, Fm, Bbm, Fm, C7, Fm, Bbm, and Fm.

See how red the ros - es grow, As though they try to show the ve - ry

fi - re, The same de - sire, that you in - spire when you ap - pear. Ros - es re - flect my

glad - ness, They share my sad - ness when you're not near. They are the em - blems of

C7

F

Chorus

pas-sion, ro-mance, and love. Ros - es try

C7

to ech-o my de - vo - tion. Ros - es seem to mir-ror my e -

F

Bb

F

mo - tion Yet with-in the dream-y Tan - go of Ros - es,

C7

F

My heart so will-ing-ly dis - clos - es; Love will out-live the rose.

ROSE ROOM

Words by HARRY WILLIAMS
Music by ART HICKMAN

Easy swing

A9

D7

Gmaj7

In sun - ny Rose - land, where sum-mer breez-es are play -

G6

G7

ing, where the hon - ey bees are "a -

Cmaj7

C6

Cm

3 fr

may - ing," there

all the ros - es are sway - ing,

danc - ing while the mead - ow - brook flows.

The moon when shin - ing is more than ev - er de -

sign - ing, for

G

E7

A7

D7

E \flat 7#11

D7

G/B

E \flat 7/B \flat

A9

D7

Gmaj7

G6

G7

Cmaj7

C6

'tis ev - er then I am pin - ing,

Cm

3fr

G

pin - ing to be sweet - ly re - clin -

E7

G

Eb7

A9

D7

ing, some - where in Rose - land, Be - side a beau - ti - ful

1 G G7

Edim

Cm 3fr

G

Eb7

2 G G7

Edim

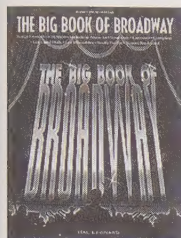
Cm 3fr

G

rose. In sun - ny rose.

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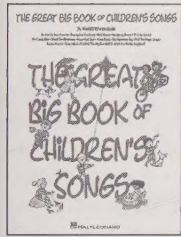
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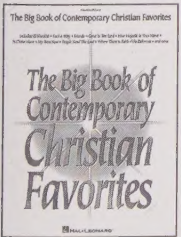
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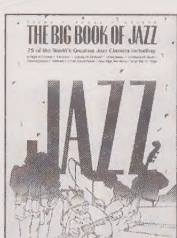
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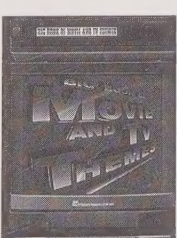
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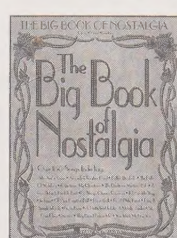
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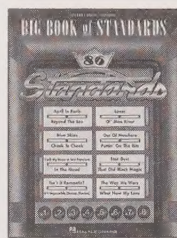
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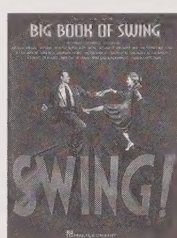
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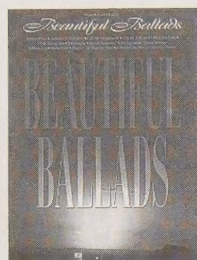
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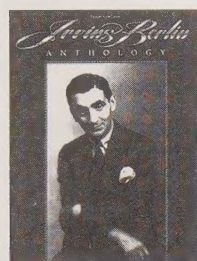
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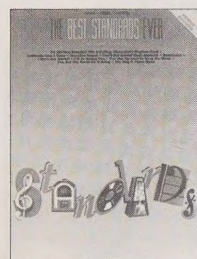
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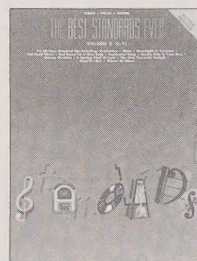
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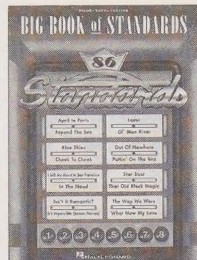
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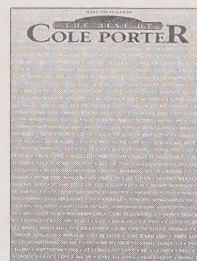
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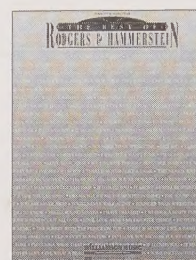


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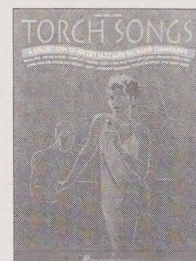
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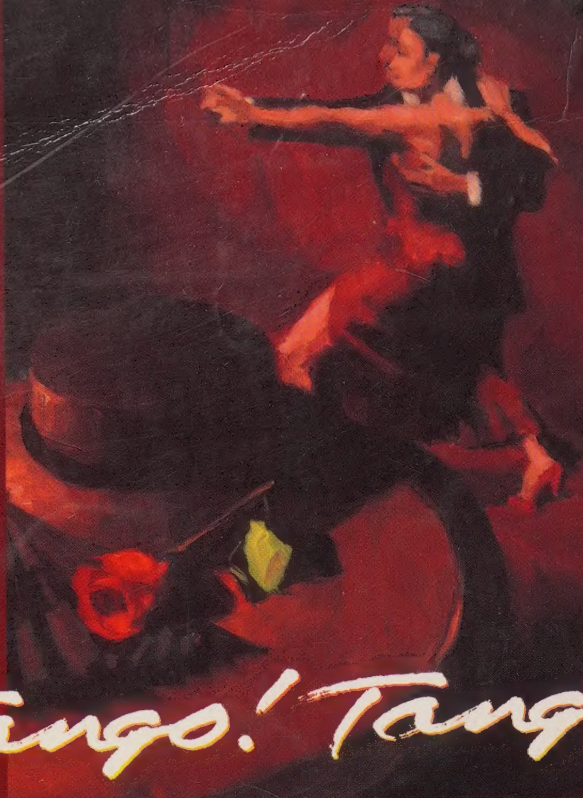
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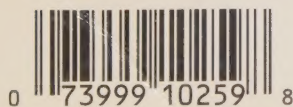


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